BERLINISCHE WERKE
(BERLIN WORKS)

2026
Opus Number/Broj 5

EMIR MUHIĆ
Berlin

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Nekoliko riječi umjesto zamornog uvoda

Serija crteža iz petog berlinskog Opusa mladog umjetnika Emira Muhića nastala je u relativno kratkom vremenskom razdoblju. Tačnije od početka marta do kraja juna 2026. godine. Nastavak je to Muhićevog odavnog berlinskog buđenja. Svekupno se u opusu nalaze 11 crteža identičnog formata, gdje svaki predstavlja jedan isječak s prikazom ruksaka kraj prozora umjetnikove vlastite sobe. Tematski svi crteži odgovaraju na četiri pitanja koja pobliže kontekstualiziraju Muhićevu namjeru:

1. Čemu pogled na prozor u njegovim različitim uglovima i stanjima (*zatvoren, na kant, poluotovren, širom otvoren,* i na kraju opet zatvoren)?
2. Ruksak kao likovni subjekt materijalne vizualnosti?
3. Odraz umjetnika na staklu prozora: ka tragovima opstajanja?
4. Slučaj zalijepljenog kista: kist kao apoteoza šestog prsta (takozvana ***šestoprstna*** likovnost)?

Potrebno je najprije definirati i pobliže opisati smisao svih korištenih pojmova. Pod sintagmom šestoprstne likovnosti, podrazumijevam misao da umjetnik svoj vlastit kist koji drži vlastitim prstima dok oslikava, postaje zapravo sastavnica njegove najprirodnije likovne zbije. Kist je šesti prst najintimnijeg umjetnikog taktilnog dodira na površinu platna i prvobitnu bjelinu (prazninu) papira. Samo je ona, poput mermernog stuba, ta što stoji na putu umjetnikove životne afirmacije. Zaljepljeni kist u Muhićevom intimnom slučaju – *osmi crtež u ciklusu ako se traži* - je šesti materijalni prst njegove vlastite organske ruke. A berlinskim noćima ona je tih dana bila zapravo najživlja. Slikarski potez je u načelu slobodan, bez okolišanja i tendencioznog emocionalnog zanosa. Lazurnost je kistova u formalističkom smislu glavna (s)likovna odrednica; tonski i kompozicijski njegova najprirodnija pojavnost, afirmativna (samo)definiranost. Ruksak je samo materijalni objekt, prizor za trenutak što prerasta u trajanje iskazano samo i jedino ***samo*** likovnim pikturalnim jezikom. Emir Muhić je kao Kistovnjak samo tome životno vjeran; uz stalno praćenu muzikalnost. Ona je ta što njegovu ruku, šesti prst, pod ruku sama rukovodi ka pojavnom, senzibilnom svijetu vrijednom likovne zabilježene pažnje. Crtež je taj zatim priča, iako bez organskih anatomskih usta i ijedne na dalekom putu priučene izgovorene riječi. Riječima je crtež

uvijek nijem. Prozor koji oslikavam danonoćno me podsjeća na moj izgled; poput zamućenog odraza u ogledalu nad kojim svako berlinsko jutro umivam lice i ćelavu glavu. Na predzadnjem crtežu – *desetom po redu* – osoba je bez ijedne prepoznatljive crte lice; tek likovno naznačen kao figura sjećanja. To mi je ultimativni cilj; biti redukovan do granica materijalne de-personalizacije, naznačen samo likovnim nestabilnim smislom. Tek sam dio plohe crteža, njegove narativnosti; ništa manje zeleno-blijed od telefona koji se puni svojim još od kupnje originalnim punjačem. Telefonom bilježim onaj dokumentarni dio; sve bitne motive i gradivno svojstvo prikazanog kadra. Prozor se sam od moje ruke otvara – od stanja svoje *apsolutne zatvorenosti* do *otvorenog na kant*, do *napola otvorenog* i na kraju opet *potpuno zatvorenog*. Jedan ciklus je time vremenski završen. Stalni očevidac jednog takvog vremenskog trajanja nije umjetnik kao ljudsko biće, sav njegov ego i neprešućena ljudska sujeta. To je samo ruksak, ništa drugačiji od onog običnog kojim se ide u svakodnevnu kupnju po hljeb, voće i poneki životni intelektualni rad. Materijalnost je njegovo primarno svojstvo, do kraja od sebe samog nepomjeran. Ipak u likovnom svijetu Muhićeva kista, trajno je zabilježen kao figura, svojevrsna apoteoza likovnog postojanja.

Ovi crteži petog berlinskog opusa spadaju u figuralno crtaštvo *par excellence* i kao takvi trebaju biti tako do kraja shvaćeni. I zadnji crtež, gdje ruksaka zapravo više nema, - podignut je za potrebe privatnog života - odraz je iste likovne tendencije. U bilo kom vremensku trenutku – nakon povratka iz stvarnog svijeta – on je opet tu, i samo tu…

Zapisano: *Berlin*, 27. august 2026.

19:27 po lokalnom vremenu najprije na maternjem jeziku

Few words instead of a tedious introduction

The whole series of here presented drawings from the young artist Emir Muhić's fifth Berlin Opus was created in a relatively short period of time. More precisely, from the beginning of March to the end of June 2026. It is in some way a continuation of Muhić's ongoing Berlin awakening. In total the opus contains 11 drawings of identical format, each depicting a fragment and repetition of a backpack by the window of the his own room. Thematically, all the drawings answer four fundamental questions that further contextualize Muhić's paintery intention:

1. What is the purpose of the view of the window in its various angles and states (closed, partially open, wide open, and finally, closed again)?
2. The backpack as a pictorial subject of material visuality?
3. The artist's reflection on the glass of the window: towards the traces of his existence?
4. The case of the glued paintbrush: the brush as an apotheosis of the sixth finger (the so-called six-fingered drawing)?

Firstly, it is necessary to define and more closely describe the meaning of all the terms and notins here used. By the phrase “six-fingered drawing,” I mean the idea that the artist's own brush, which he holds with his fingers while painting and drawing, actually becomes a component of his own pictorial substance (existance). The brush is the sixth finger of the artist's most intimate tactile contact with the surface of his canvas and the whiteness of the paper. It is this whiteness of a paper (a voidness o fit), like a marble which stands in the way of the painter's life affirmation. The glued paintbrush in Muhić's own case —the eighth drawing in a series, if one looks for it — is the sixth material finger of his own organic hand.

The painterly stroke is, in principle, free, without tendentious emotional fervor (passion). The spontaneously of the brushstrokes are, in a formalist sense, the main pictorial determinant; tonally and compositionally Muhić's most natural quality, his affirmative artistic (self-)definition. The backpack here depicted is just a material object, a momentum that grows into a duration expressed solely and exclusively through the pictorial language of drawing. As an artist, Emir Muhić wants only that, being always aware of a music. It is the music which guides his hand, his so-called sixth finger, towards the phenomenal, sensible world worthy of pictorial attention. The drawing is in that way a story, though without its organic, anatomical mouth. In words, a drawing is always

mute. The window I paint day and night reminds me of my own appearance; like a blurred reflection in the mirror over which I wash my face and bald head every Berlin morning since my arrival. In the particular drawing—the tenth in this series—the person presented on the mirror has no recognizable facial features; he is only figuratively suggested as a memory. That is Muhićs ultimate goal: to be reduced in a drawing to the limits of material de-personalization, suggested only by a figurative, unstable sense. He ist just a part of the drawing's surface, its narrativity; no less greenish-pale than the phone that is charging with its original charger since the day of the purchase. With the phone, I record the documentary part; all the essential motifs and the formative quality of the depicted frame.

The window opens by itself, by my own hand – from its state of absolute closure to wide open, to half-open, and finally back to completely closed. One cycle is thus temporally complete. The core witness of such a temporal duration is not the artist as a human being, with all his ego and unspoken human personality. It is merely his backpack, no different from the ordinary one used for the daily trip to buy bread, fruits, and the occasional intellectual work in a library. Materiality is its primary property. Yet in the visual world of Muhić's paintbrush, it is permanently recorded as a figure, a kind of apotheosis of final visual existence.

These drawings here listed from the fifth Berlin opus belong to figurative drawing *par excellence*, and as such, they must be understood in that way solely. The final drawing, where the backpack is actually gone—lifted for the sake of private life—is a reflection of the same pictorial tendency. At any given moment—after returning from the real world—it is there again, and only there…

Written and Translated

from the original langauge on the 27th of August 2026, Berlin

“***Ruksak berilnskog Kistovnjaka kraj prozora na kant vlastite berlinske sobe***“

English: “*A Backpack of an artist himself by the window of his own room*”

German: “Der Rucksack von dem berlinischen Kistonjak bei dem gekippten Fensters“

Op. 5 Br. 1

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“Ruksak berlinskog Kistovnjaka kraj poluotvorenog prozora vlastite berlinske sobe“

English: “A Backpack of the Kistovnjak himself by half-opened window of his own room”

German: “Der Rucksack von dem berlinischen Kistovnjak bei dem halb geöffneten Fenster“

Op. 5 Br. 2

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“*Ruksak berlinskog Kistovnjaka kraj zatvorenog prozora vlastite berlinske sobe*“

English: “*A Backpack of the artist himself by the closed window of his room*”

German: “*Der Rucksack von dem berlinischen Kistovnjak bei dem geschlossenen Fenster*“

Op. 5 Br. 3

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“*(Piktoralan) repeticija ruksaka*“

English: “*The repetition of a backpack*”

German: “*Die pikturelle Wiederholung des Rucksacks*“

Op. 5 Br. 4

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“*Isti prozor se tek polu-otvara“*

English: “The moment of a same half-opened window”

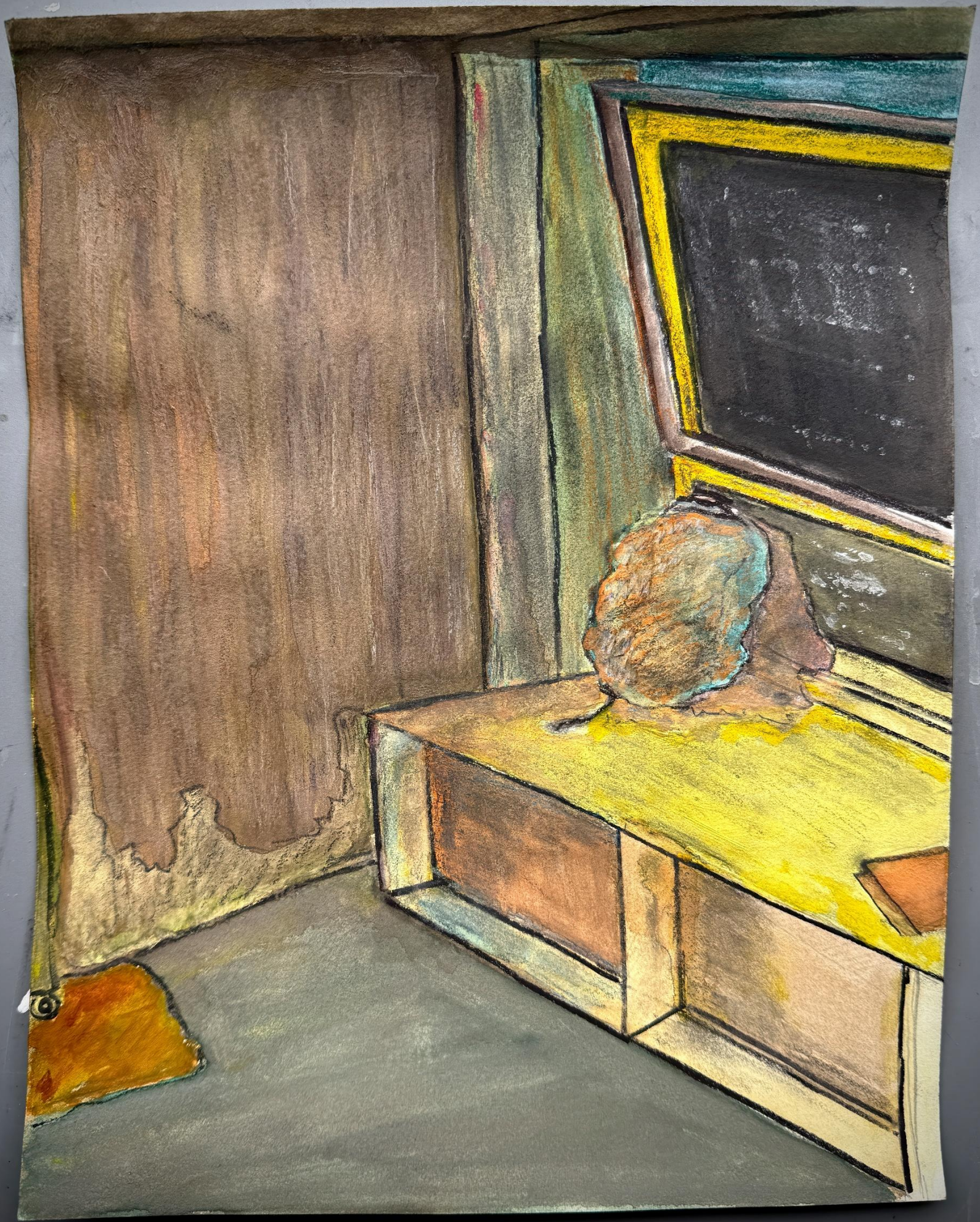
German: “Die pikturelle Darstellung des gleichen gekippten Fenster“

Op. 5 Br. 5

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić



“*Likovno trajanje kistovnjackog ruksaka kraj prozora na kant*”

English: “A Duration of the Berlin’s backpack by the window”

German: “Die bildlich dargestellte Dauer des berlinischen Rucksacks“

Op. 5 Br. 6

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“*Likovno približavanje istom ruksaku*”

English: “*A painterly Touch of the same backpack in my Room*”

German: “*Die Annäherung und Berührung desselben berlinischen Rucksacks*“

Op. 5 Br. 7

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“*Likovni trenutak kistovnjakovog šireg otvaranja prozora vlastite sobe*“

English: “*The Moment of the Exact Opening*”

German: “Der berlinische Augenblick des breiteren Öffnen des Fensters“

Op. 5 Br. 8

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

"*Likovni kistovnjački klimaks: Pogled u ponoćni berlinski svijet*"

English: "The Climax: A View in the whole midnight Berlin world"

German: "Der Klimax von Kistovnjak: Der Blick in die berlinische Welt um 00:00"

Op. 5 Br. 9

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“*Umjetnik se izmiče*”

English: “*The Artist moves back*”

German: “*Die Dauer: Der Kunstler tritt züruck*“

Op. 5 Br. 10

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

“*Kistovnjakova i ruksakova (likovna) oskudica: ili samo likovni pogled*”

English: “*Just a sole view*”

German: “*Das Gefühl des pikturallen Mangels*: nur der Blick“

Op. 5 Br. 11

Berlin, 2026

Crtež / Drawing / Zeichnung (tempera, pencil & watercolor), 23 x 31 cm

Emir Muhić

1st **Photo taken by the artist himself in his room with his Phone (Berlin, June 2026)**

2nd Photo taken by the artist himself in his room with his Phone (Berlin, June 2026)

3rd Photo taken by the artist himself in his room with his Phone (Berlin, June 2026)